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Correspondence.

QUESTIONS AS TO DECORATION.

H. P., Toronto.—The following table, prepared by Mr. H. J. Cooper, shows a few of the colors that may be safely used for the dining-room and drawing-room, and the relation in which they best accord:

DINING-ROOM.	DRAWING-ROOM.
Dull red.....	Gray blue to turquoise.
	Pale sage green.
	Salmon pink.
Dark olive or sage.....	Pale apricot yellow.
	Turquoise or Nile blue.
	Lemon-yellow.
Dull peacock blue.....	Citrine.
Chocolate or fine browns.....	Pale blues.

L. E. T., Boston.—(1.) Mornie cloth of some dark neutral color, with an ornamental band of plush to harmonize with the furniture in the room, would be desirable for your "grand piano" cover. The cloth should be cut to the shape of the piano, with a drop of about two feet, but it should not go over the ends at all. (2.) The partly worn Persian rugs known to the trade as "antiques" are accounted to be fifty or a hundred years old, but are still in excellent condition, and capable of a durability which can hardly be imagined to have any limit. Before they make their appearance here they are cleaned by some Eastern process, such as rubbing salt into the tuft of a carpet and placing it for some time in a running stream. (3.) Clear and colorless spirit varnish—not copal varnish, as you suppose—should be used over your oil-painted panel. (4.) Cream is a good color for a ceiling where there is not much light, and it is excellent when combined with grayish blue. An agreeable effect is attained by distributing cream-colored stars irregularly over pale blue, or having a cream-colored background with blue stars. Ultramarine, almost pure, may be used, but in this case pale blue and white should prevail in the coloring of the cornice, and a little pure red should be introduced.

S. S., Montreal.—(1.) Glazed Holland window curtains may be painted without special preparation of the surface by mixing the colors with turpentine instead of oil, letting the colors dry a little on the palette before applying them. (2.) For lining clear white curtains shades of deep or pale coral are best, as they make a rosy and not pink light; Chinese yellow and pale coral, olive green and stone, ash green and wood brown, faded leaf and royal blue, the deep and light shades of peacock blue with gold, are all good combinations. (3.) Care should be taken in tinting in a cornice that the colors recede from the eye as they approach the ceiling itself. This is attained by reducing the strength of the colors employed, until what on the lower members is a distinct color becomes a mere tint, preserving only the original tone. By attention to this point the ceiling is prevented from the appearance of lowness which a too heavily colored ceiling is apt to have. Any decoration tends to bring the ceiling down to the eye, the lighter therefore the tints are kept in accordance with the general color of the room itself the more pleasing, though less obtrusive, will be the effect.

PAINTING PHOTOGRAPHS.

SOLAR, Boston.—To prepare a photograph for coloring, first take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly over every part. This method, certainly, does not seem very cleanly, but it is preferred by practised photograph colorists to the employment of any of the various preparations that are sold for the purpose. "Newman's sizing preparation" is as good as any of these latter. (2.) In painting the shadows of the face use raw umber, yellow ochre, vermilion, and a little lampblack with rose madder. A touch of cobalt is very useful in the half tints. (3.) For black cloth use lampblack, cobalt, and rose madder, with burnt Sienna added in the shadows. The same colors are used in painting silk, the difference in texture being indicated by the different way the light falls upon silk and cloth. The folds of silk are thinner, and the light consequently sharper.

"BOOK ILLUSTRATING."

PERRY, New York.—The pastime known to print collectors as "book illustrating" consists in gathering portraits of the persons and views of the places mentioned in any given book, and having the book handsomely rebound with each portrait and view placed opposite the page where it is mentioned. This hobby is fascinating and pleasurable, for pleasure consists not so much in the acquisition of a desired object as in the pursuit of it, and book illustrating is a constant pursuit of coveted prints. It is, moreover, instructive, because the collector makes himself acquainted with the history of the persons mentioned in the book he is illustrating, which leads him to read other books, and in time he becomes thoroughly conversant with the history of the period of which his book treats. This hobby is closely allied to "bibliomania," and is generally indulged in by those having fine libraries. In London and Paris the number of such amateurs is amazing.

FLESH PAINTING ON CHINA.

B. S., New York.—In painting heads the general tint is ivory yellow and flesh red No. 1, about one third red to two thirds yellow. Before putting this on, the eyes, nostrils, corners of the mouth, etc., can be sketched in with the flesh red pure, and this may also be used for the shadows. When dry, put on a thin wash of the general tint; while still wet, the lips, cheeks, etc., can be strengthened in color with the red. Ochre is used for reflected lights. All are then blended with the putois. Violet of iron and greenish blue can be used for shadows, with sometimes a little gray. The darker flesh colors can be used to finish with. Blue eyes can be painted with sky blue, greenish blue, and gray. Brown eyes, yellow, brown, and sepia. Pupils black, and leave or pick out spot of light. Light hair, ivory yellow, shadows yellow brown and brown 108, gray and bitumen. Darker complexions are made of the darker tones of the same colors—for example, iron violet and ochre for a man's dark, ruddy complexion. In small heads the needle can be used to pick out any little lumps of color and to soften the general effects. The painting can be stippled and strengthened, grading the color carefully toward the high lights. Delicate gray tones can be used in the half tints, but must be managed with great care, as they are apt to injure the reds. Do not use sky blue for this purpose, but a good gray that has been tested. Platina gray is perfectly safe, and does not injure the reds at all. It is very expensive. Other combinations answer very well in the hands of skill-

ful artists, but the above are those generally used. Ivory yellow or pale yellow for flesh tints is made expressly for this purpose. Too much yellow will spoil the work. The flesh colors will not bear as high a degree of heat as the colors for flowers, so must be fired carefully. This is the treatment recommended in Mrs. Janvier's excellent "China Painting." The colors named are those of Lacroix. The equivalents in Hancock or the Dresden colors will be found in the table published in the May number of this magazine.

THE ILLUSTRATORS OF DICKENS.

SIR: I have long supposed that Cruikshank was the original illustrator of the works of Charles Dickens. Recently I came across a reference to Dickens's illustrations by the late Hablot K. Browne ("Phiz"). Did Cruikshank and Browne together do all the illustrations?

B., Cincinnati, O.
Dickens did not get on very well with his illustrators and he changed them frequently. Robert Seymour began the illustration of Pickwick, creating the portraits of Tupman, Winkle, and Snodgrass, his disciples. Browne concluded the illustration of the book, and exclusively illustrated "Nicholas Nickleby," "Martin Chuzzlewit," "Dombey and Son," "David Copperfield," "Bleak House," and "Little Dorrit." Cruikshank illustrated the "Sketches by Boz," "Oliver Twist," and "Grimaldi." Marcus Stone illustrated "Great Expectations," "A Tale of Two Cities," "Pictures from Italy," and "American Notes." J. Walker illustrated "Hard Times" and "Reprinted Pieces." Hablot K. Browne and George Cattermole were the artists of "Barnaby Rudge" and "The Old Curiosity Shop" (Daniel Maclise contributing the sketch of Little Nell and the Sexton). John Leech, Daniel Maclise, Clarkson Stanfield, and Sir Edwin Landseer illustrated the "Christmas Carol" and four other stories of that series, and S. L. Fildes was the artist of the unfinished "Mystery of Edwin Drood."

THE "BITING-IN" PROCESS IN ETCHING.

H. T., New York.—The accompanying illustration will give you a fair idea of the appearance of an etched plate, when, having been taken out of the acid bath and cleaned of the "ground," it has been inked and you are ready to take an impression from it. Now, to go back and explain the process of the "biting-in": Your drawing on the plate having been completed, take a flat hard-rubber basin or a porcelain bath such as photographers use. Dilute your acid with about half water, making it a little weaker in summer and stronger in winter, and place your plate in this solution, after having carefully covered the margin with stopping-out varnish. It is difficult to lay down rules for the length of time for the exposure. The sky and distance



may be etched enough in ten minutes sometimes, and at other times they may require half an hour, and even longer. It depends on the quality of your copper, the exact strength of your acid, the temperature of your room, and other conditions too numerous to mention. The safest way is to use your own judgment when you see the acid working freely, which you can tell by the small bubbles forming on the drawing. Examine the plate after ten minutes, by taking it out of the acid, dipping it in clean water, drying it carefully with a blotter, and with a little turpentine rubbing off a small portion of the least important part of the sky so as to be able to judge of the depth of the lines. Should the depth of the lines not be sufficient, cover over the spot with stopping-out varnish, and expose it again to the acid. If, on the contrary, you should be satisfied, cover over all the parts etched sufficiently with the stopping-out varnish (which is simply thick asphaltum dissolved in turpentine). Now expose the plate for the second time, stopping out again when sufficiently etched, leaving the foreground only, and so on as your subject may require strength and vigor. Always prefer to have your acid too slow rather than too fast, as you will thereby attain better results. Use a feather to brush off the bubbles, while the plate is exposed to the acid, as there will then be less danger of the varnish tearing up.

QUESTIONS AS TO OIL PAINTING.

SIR: How is the velvety appearance in pansies and dress materials produced in oil colors? (2) Also the rich lustre of silk or satin drapery?

READER, Oberlin, O.
It is rendered by observing carefully the manner in which the light falls upon the petal. This determines the texture of the flower, whether it be silky or soft like velvet. The same rule applies to painting dress materials. Observe, for instance, in velvet the light is soft and diffused, and melts into the surrounding tones. In satin the light is sharp and fine, and so on. The half tints must also be carefully studied in their relation to the light. Do not attempt to blend the light into the shadow without searching for the intermediate tone.

P. F., Trenton, N. J.—(1) Distances are generally laid in with the sky tints, as their hues will naturally partake of those of the sky. (2) In the treatment of the water in such a landscape as you describe you must be careful not to make it too light for the adjacent banks—a common mistake—or it will throw the whole picture out of harmony. (3) M. T. Wynne, dealer in artists' materials (75 East Thirteenth Street, New York), will furnish

you with all the articles you name. Write for a catalogue. (4) Such slate blue as house decorators use is made of ultramarine and black, mixed with a small quantity of vermilion and white.

H. T. T.—(1) Megilp is an unsafe vehicle. It gives a disagreeable shine to the painting and will probably crack. It is made of boiled linseed oil and mastic varnish. (2) Generally speaking, the clouds may be painted on the sky while it is yet wet; and they may thus be united in it by having their edges a little softened. But where the lights of the clouds are to be made with sharp, well-defined edges, these lights may be best produced by being placed in when the first flat painting is quite dry. (3) Distances are painted with the same tints as those used in the sky, somewhat strengthened, however, by deeper gray tones.

BRISTLES, Chicago.—We have more than once in these columns answered your question in the negative. No; it is not good practice to lay in the subject first in bitumen for light and shade effect and wash over with "lakes" and madder. The bitumen will turn black and crack after a while. You may, however, lay in with burnt Sienna and black, using turpentine as a medium for the first painting only. This will preserve the drawing and keep the masses of light and shade distinct. When dry, this should be followed by a solid painting of the general tones of the picture. No washing over of lakes or madders should be attempted. Painting thinly should always be avoided.

COLORS FOR STENCILLING IN OILS.

HART, Kansas City.—Indigo, ochre, Indian red, and white are the chief colors employed in stencilling; but the following hints for combinations will be found useful: Indian red is lightened with vermilion and darkened with black. Ochre is lightened with white and deepened with red. Choclates are composed by mixing Indian red, Vandyck brown, black, and a little vermilion. Neutral tint is composed of Indian red and blue. Browns are made of Indian red and black, vermilion and black, or carmine, vermilion and black. Crimson may be made brilliant with vermilion, and deepened with blue or Vandyck brown. Green is lightened with yellow and deepened with blue. Indian and lemon yellows are lightened with white and darkened with vermilion. Light blue is lightened with white and deepened with indigo. Vermilion is lightened with gold or yellow and darkened with carmine and chocolate. Orange is made by mixing vermilion and Indian yellow. Purple, of blue and carmine, in large or small quantities, according to the shades desired. Yellow and purple contrast, so do red and green, blue and orange, yellow orange and blue purple, blue green and red orange, yellow green and red purple. Gray may be introduced in any combination of color, and it perfectly harmonizes with either blue or crimson.

HINTS AS TO DRESS.

HELEN, New York.—In wearing bright colors in walking attire, ladies should never use more than two in any considerable quantity, and even then the second should not be conspicuously displayed. If a third color is employed, it should be in very small quantity indeed. (2) A stout person should not wear light colors unless she would appear still stouter. Neither should she wear stuffs that reflect light and have few shadows, such as cloth, silk or satin. Such material as velvet, which forms masses of shadow, is more suitable for a stout person.

IS IT NOT A COUNTERFEIT?

MANSELL has bought for \$20 "a remarkably fine impression, in perfect condition," of Marc Antonio's "Virgin and the Palm," and asks us if he has not a bargain. If the print be genuine he has, without doubt, a great bargain. But is he sure that he has not bought the clever counterfeit of this print which is well known to collectors? He can easily test the matter. Behind the Virgin, who is sitting upon the ground holding in her arms the infant, is a landscape, in the middle of which is a river. In the counterfeit one bank of the river is a trifle higher than the other, and the impression does not bear the monogram of Marc Antonio.

SUNDRY QUERIES ANSWERED.

H. T.—"Rococo" is a corruption of the French words "rocailles" and "coquilles"—rocks and shells—which were the prevailing members employed in decorative art during the Louis Quinze period. Their use, or rather their abuse, involved mean, crimped lines, opposed to all classical ideas of the beauty of the simple and graceful curve. The term "rococo" was used as one of opprobrium.

INTERESTED READER, New Orleans.—(1) The refined spirits of turpentine are the best for mixing with oil paints. The preparation, ready for use, in bottles, is sold by all dealers in artists' materials. (2) If you will give us some slight idea what are the general features of the "moonlight scene" you wish to paint we will tell you what colors are needed; but we do not know whether you wish a scene on the land, or a marine view, clear or cloudy sky, with trees or without, or what kind of composition you wish to depict.

H. T. S., Salem, Mass.—(1) The name "blue and white," applied to China, is only approximately accurate, for the blue is not by any means unbroken blue, nor is the white pure white, but rather a pale blue, more like what we call the "white" of the eye. It is in a great measure to the quality of this delicate ground color that the pleasing appearance of blue and white is due. (2) "En grisaille" means, in French, "in gray." The term refers to an old style of ceramic painting in which the different tints of gray were used in decoration to give the effect of relief.

B. H. T., Cleveland, O.—Lustra painting is not the same thing as ordinary painting with bronze powders. The latter is done with a fluid almost as liquid as water. On drying the powders become stiff and crisp, and are easily shaken or brushed off. They moreover soon become discolored by oxidation. It is claimed that there are none of these defects in the lustra colors, and that fabrics treated with them may be folded, rolled, or brushed without injury. The American lustra colors, with instructions for using them, are furnished by Rufus H. Bragdon, 337 Fourth Avenue, New York.

SANSOM, New York.—(1) Probably the best teacher of "barbotine" painting in New York is Mr. Charles Volkmar, whose studio is 145 West Fifty-fifth Street. A course of four lessons is sometimes all that is needed if the pupil has a fair knowledge of drawing. (2) If the paint gets dry in the tube, open the bottom of the tin, take the color out, and before using it grind it on the slab with the muller with a little turpentine. (3) The porcelain for china painting should be as white as possible, its borders very clean, without any breach in the enamel at the edges. Porcelain marked with black specks or having other visible defects must be put aside unless it is possible to conceal them in backgrounds or in the centre of ornaments, where the paint lying over them would prevent them from being as objectionable as if they were on a white ground.